

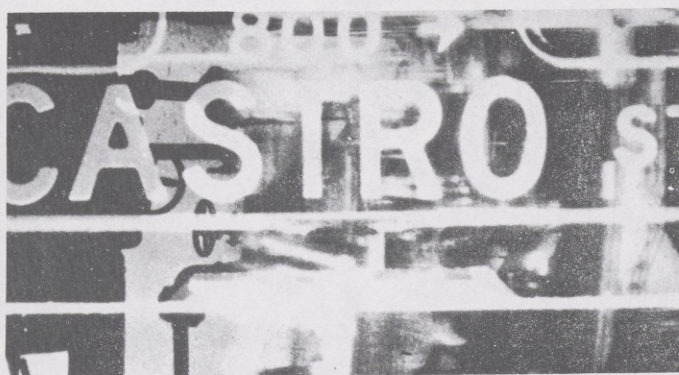
CANYON CINEMATHEQUE

'75

The only regular Bay Area showcase for personal and avant-garde films
Shows on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., San Francisco. Admission \$1.75. Fee coffee. For information call 332-1514.



MASS FOR THE DAKOTA SIOUX
by Bruce Baillie



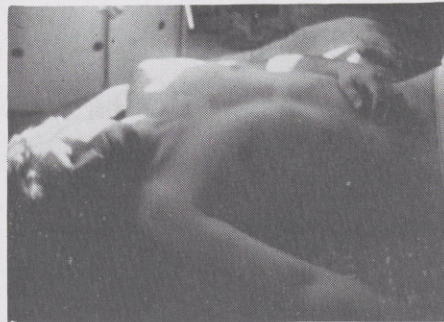
CASTRO STREET by Bruce Baillie



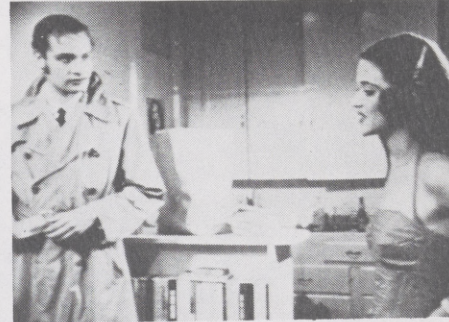
Ivan Darias from LOS NINOS ABANDONADOS by Danny Lyon



Benedict Arnold



NUDES by Curt McDowell



WIENERS AND BUNS MUSICAL by Curt McDowell



Barbara Hammer shooting JANE BRAKHAGE

AUGUST 7 TWO VISIONARIES FROM LONDON: GARY WOODS & ROGER HAMMOND

WITH GARY WOODS IN PERSON!

The most recent work from two young men whose films form a most interesting departure from the British structural-minimalist tradition. Forced to work under even more stringent economic conditions than their American counterparts, they get the most from the least as they explore, camerawise and editingwise, concepts of space so dominant in British painting and sculpture of the sixties.

Woods is the lyricist, the cloud watcher, and one feels all the forces of nature moving through his work. His images are tied together with the emotional forces which structure good poetry. The works of Roger Hammond, on the other hand, seem to be works of philosophical intelligence. One might call these meditation pieces, although they are not religious in the least, as he delineates his world spatially and compositionally with a kind of painter's eye.

This program differs completely from the one shown at the Pacific Film Archive in June, and this will be the last time we in the Bay Area will be able to view these films for some time to come since Mr. Woods will be leaving shortly and the films are not otherwise available.

Gary Woods:

CALL IT GREENLAND, ENCOURAGE SETTLEMENT (1973-5) 8 min.
TWIN OREGON MYRTLE TREES (1975) 18 min.
CARS ARE FINE, TAKE ME TO VANCOUVER (9 min.)
DEFEND YOUR PLANET (1973) 6 min.

Roger Hammond:

SOME FRIENDS (1973) 20 min.
DIAGRAM RETRIEVAL (1972) 12 min.

AUGUST 14 BRUCE BAILLIE RETROSPECTIVE

With the exception of QUICK BILLY, which was shown earlier this year, this program is representative of the artist's work of the sixties, when he was still living in the Bay Area. This show includes:

MR. HAYASHI (1961) 3 min.
THE GYMNASTS (1962) 8 min.
TO PARSIFAL (1963) 16 min.
MASS FOR THE DAKOTA SIOUX (1964) 20 min.
YELLOW HORSE (1965) 9 min.
TUNG (1966) 5 min.
STILL LIFE (1966) 3 min.
CASTRO STREET (1966) 10 min.
ALL MY LIFE (1966) 3 min.
VALENTIN DE LAS SIERRAS (10 min.)

Perhaps the most enduring quality in Bruce Baillie's work is the American concept of wide open spaces, the Whitmanesque sense of America being crossed and recrossed by car, by train, by motorcycle and even by donkey. In this sense he has been referred to by various critics as the most American of filmmakers. For indeed, whether it be the Dakotas (MASS FOR THE DAKOTA SIOUX), Mexico (VALENTIN DE LAS SIERRAS), or at home in California, in his films one feels the geography and its people, and because of the importance he gives these images, his films are always a pleasure to see and see again many times.

AUGUST 21 WALTER GUTMAN'S "BENEDICT ARNOLD"

BAY AREA PREMIERE!

WITH WALTER GUTMAN IN PERSON!

What better way to celebrate our American Bicentennial than to have Walter Gutman show us his film about Benedict Arnold, our country's most memorable traitor, who was also a businessman, a brilliant military commander, a husband, and a complex man of his times. Gutman shows us footage of colonial paintings, Revolutionary War historical plaques, costumed actors re-enacting scenes, and locations that figured in Arnold's life. In the soundtrack Gutman talks about his thoughts on the man, and his narration is lucid and informative. As in his other films such as CIRCUS GIRLS and THE ADORATION OF SUZIE, his devotion to the subject is enormous.

Jerry Oster in the N.Y. Daily News wrote, "The photography is uniformly atrocious, often out of focus and always alive with extraneous movement, as if the camera were an unruly pet that kept squirming out of the cameraman's hands. . . . Its roughness and shapelessness are charming. . . . Particularly interesting are the insights into Arnold's British contact whose capture and execution as a spy aroused anger throughout Europe at the brutality of the American Colonialists."

The best recommendation comes from Jonas Mekas in the Village Voice: "I urge you not to miss it. . . . It's informative, it's entertaining, and it's very beautifully photographed."

Also:

AMOUR DE CHOCOLAT (Walter Gutman)

AUGUST 28 CURT McDOWELL RETROSPECTIVE WITH CURT McDOWELL IN PERSON!

BENEFIT SHOW FOR CANYON

Curt McDowell is one of the Canyon Cinematheque's most popular and applauded artists, which is no surprise considering the surprises his films offer to audiences who enjoy fresh, direct comedy entertainment. He's good at getting spontaneous and enthusiastic blockbuster performances from the people he shoots, and as a filmmaker he's not afraid to be frank about sexuality, or sexual about Frank. The small budgets he's had to work with have only made his films rawer and more innovative. He's made a lot of films and brought new ideas to a lot of genres, and the titles he's chosen for this show include musicals, melodramas, portraits, an animation, and a home movie with narration. All of them are charged with his sense of humor, his personality, and his energy.

This show is dedicated to Ted Davis.

WIENERS AND BUNS MUSICAL (1971) 16 min.
RONNIE (1973) 7 min.
A VISIT TO INDIANA (1970) 10 min.
TASTELESS TRILOGY (1971) 16 min.
CONFESSIONS (1971) 16 min.
intermission
BOGGY DEPOT (1973) 17 min.
NOZY TOZY (1973) 5 min.
FLY ME TO THE MOON (1974) 5 min.
NUDES (A SKETCHBOOK) (1974) 30 min.

SEPT. 4 PERSONAL VISIONS

These recent short films are about life, death, magic, relationships, self-discovery, the sky above & below, and just plain having a good time.

SUSAN THROUGH THE CORN by Kathleen Laughlin

(Minnesota) 2 min.

STRUGGLE OF THE MEAT by Anne Severson (London) 5 min.
JANE BRAKHAGE by Barbara Hammer (San Francisco) 10 min.
RITES OF PASSAGE by Roberta Cantrow (New York) 15 min.
MOONS POOL by Gunvor Nelson (Muir Beach) 15 min.
FUN ON MARS by Sally Cruikshank (Berkeley) 4 1/2 min.
SILVERPOINT by Barbara Linkevitch (San Francisco) 25 min.
SKYEBOAT FOR BISCUIT by Beverly O'Neil (LA) 3 min.
AUTOPSY by Royanne Rosenberg (Chicago) 4 1/2 min.
DISAPPEARANCE OF SUE by Kathleen Laughlin 2 min.

SEPT. 11 CHRISTOPHER MACLAINE MEMORIAL

Once an enfant terrible of the San Francisco film scene, Christopher MacLaine hadn't completed any films for nearly twenty years when he died this last April in the state mental hospital in Fairfield, yet another of those energetic, idealistic young artists burnt out at an early age by dope, alcohol, and/or insanity at the realization that the exterior world could never measure up to that glorious personal world artists carry around inside. When compared to the early works of Ron Rice, Stan Brakhage, Larry Jordan and others who were finding themselves in the still infant medium of 16mm during the 1950's, MacLaine's films hold up extremely well.

BEAT (6 min.) color

Still the best document of the San Francisco beat scene of the fifties, the film explores the lifestyle and values which made the movement what it was.

THE END (35 min.) color

MacLaine had Jordan Belson do the camerawork for this. MacLaine also thought up the technique of having a sound film with sections of blacked-out screen (or no image), and the technique of intercutting color film with black & white film, techniques that worked and not just gimmicks. There are five episodes depicting five different people seen on the last day of their existence. "Here is a film that moves as art; as thought, as an experience. . . . One can feel behind the film's images and sounds the movements of a complex and beautiful spirit, the movements which lead you to your own unexpected, exalted, chance discoveries. The beauty of THE END is stronger than the crooked sillinesses of governments, the blabberings of sociologists and politicians." Jonas Mekas in the Village Voice

THE MAN WHO INVENTED GOLD (14 min.) color

Of this film Stan Brakhage wrote: "a film fable so structured that all alchemical searchings are clearly filmwise (gold being discovered cinematically in each sequence of mixed black-and-white and color) so that when the drama-discovery is actually made, it acts as a deliberate anticlimax of aesthetic perfection."

Also: ➔

Christopher MacLaine:

SCOTCH HOP (7 min.) color

"Utterly beyond my description, being of the area of deceptively simple pure film movement. . . the drooping beauty of the bagpipes finds its perfect visual correspondence in his slow-motion dance shots, and his jump cuts visually fulfill the grace note activity so wonderfully peculiar to anyone who has ever attempted to play a chanter pipe, or, that is, really listened to one." Stan Brakhage

Also:

NOTES ON THE PORT OF SAINT FRANCIS
(Frank Staffacher)

SAUSALITO (Frank Staffacher)

Two nostalgic city-scapes from the early days of Art In Cinema, that great period in the forties and fifties which was the first impetus for Bay Area independent filmmaking.

SEPT. 18 THE FILMS OF DANNY LYON

WITH DANNY LYON IN PERSON!

Danny Lyon, who is probably more widely known for his still photographs at the San Francisco Art Institute (his CONVERSATIONS WITH THE DEAD was probably the most well-received photo exhibition of recent years) has turned his considerable picture-making abilities to the art of filmmaking. Lyon's films, like his photographs, reflect an intense personal concern with marginal men—the poor and the outlaid, the prisoners, victims, and outcasts.

LOS NINOS ABANDONADOS (1974) 63 min.

Danny Lyon's THE ABANDONED CHILDREN avoids both narration and narrative continuity in an attempt to show, more realistically and without overt personal imposition by the filmmaker, the life of young street urchins living in Columbia's cities. Surprisingly, the film avoids politicizing, not because Lyon is apolitical, but because he is interested in creating a realism of the place seen as it is instead of an Americanized version of it. The film really does involve the audience in the saga of the children, both the boys' street life and the girls' brothel entrapment. Particularly effective is the strict adherence to Spanish, with almost no subtitles as the language does not add any crucial information to the visual image. —Ruby Rich

EL MOJADO (1974) 20 min.

"El Mojado" (meaning "The Werback"), by Danny Lyon, focuses on a Mexican laborer in this country, and the efforts of the border patrol to trap illegal entrants. (One official enthusiastically says that it's like being a hunter, "but you're stalking human beings, and that's a lot more fun.") The film skillfully records the tension of the interviews at the border, and the surprisingly high spirits that radiate from some Mexicans who are living and working here now. —Nora Sayre, N.Y. Times

SOC. SCI. 127 (1969) 21 min.

SOC. SCI. 127 deals with a quixotic, unconventional tattoo artist. Lyon presents the man in all his complexities: teaching a class in the art of tattoo as a sociological subject or designing a woman's breasts while discoursing on the Latin derivative of "fellatio." —Karen Cooper

SEPT. 25 THE FILMS OF MICHAEL STEWART

WITH MICHAEL STEWART IN PERSON!

Michael Stewart has been making films for nearly ten years now, and has won various awards in this country and abroad in addition to his one-man shows in universities and film societies. He is certainly one of cinema's hardest workers and has mastered the various techniques such as: matting, split screen, color filtration, reprinting, and superimposition in addition to hand animation and drawing and painting directly on the film. All these devices he uses carefully and with professional skill and a poet's soul. He will often explore his subject whether it be a beautiful woman or a land with a near-religious fervor; he has a penchant for the ecstatic and the unexpected.

Featured on this program is INTIMATE JOURNALS, his work-in-progress for the last nine years. The various chapters of this work are released not in a strict numerical order but randomly. They are, however, whole works in themselves, each with its own integrity which is connected to the rest by the virtue that it represents a certain period in his development. The chapters describe his own aesthetic path, his experiences, his relationships, and the artistic command of his poetic intelligence.

Also on this program: NINE TWIGS OF WODEN (1971) 10 min. The magical properties of certain herbs are translated into a dazzling phantasmagoria. "Hand-etching and handpainted technique give a beautiful bas-relief effect while the organic imagery goes thru continual alchemy of the artist's imagination."

To receive our posters in the mail, send your name, address, and zip code to: Cinematheque Mailing List/Canyon Co-op Office/Industrial Center Building, Room 220/ Sausalito, CA 94965